

Bjorkstén Gymnastics

Table IV

Jan. 1940

Gen. activity - Rg. gr. toe pt. 6 skip steps
sidew. (1-6) 6 skip steps forw. (1-6)
fol. by 6 walk steps circ. w. partner
(rt. hds. joined) Reverse.

Arm + leg - pt. alt. leg sw. forw. w.
heel beat (1) lower & raise w toe beat
(2), leg sw. backw. w. relaxed kn.
(3) leg sw. forw. (4). Repeat 1-3 +
sw. to $\frac{1}{2}$ crouch, st. - hands clasping
kn. (4) fol. by kn. rais. & back
flattening (1-4) fol. by kn. lower
& raise w. toe beats & w. arm sw.
forw. - sidew. (1-4) finishing w pt.
pos.

Lat. - yd. A str. pt. T tw. w. single arm
fling (1) return to yd. A in twist
pos. (2) reverse. fol by T tw. w
2 A flg. finishing facing front.

2nd leg - chain toe pt. 2 jumps on spot
w. 2 finger clicks (1-2) & 3 run
steps forw. in 2 cl's (3-4). Repeat
(click, click, 3-4) fol. by 2 cross
jumps & 3 jumps w. feet together
travelling backw. Repeat cross
jumps & 3 jumps moving backw.

Arch - Partners 1's - x pitt. w
clenched fists supported on knees.
2's. Finger tip supp. ~~bd~~ w stretch.
arch forward by 2 A bd. w
increased T bd. backward. (1-2) quick
A stretch. w T turning to start pos.
(3) pause (4). Repeat (1-4), (1-4) fol.
by 2 A shift to rest pos. (1-3)
return to start. pos. (4)

+ Partners - Ring Gr. pt. 2 arms sw. in
& out lightly (1-4) fol. by T bd. forward.
(straight back) & downward. (5-6) swing
at the hip w finger beats sides.
(1-2-3) fol. b. T. stretch to wide
ring gr. pt. (4) pause (5) relax
arms (6).

Heave - Stall bars - Hi heave hang
change to plan hang fol. by bk.
hang & leg swing dismt.

Bal. - ~~Forms~~ - Three's support run &
leap Chain gr. toe beat forward. &
bal. wk.

Abd. + - Forms - three's. Support run &
agility - leap the cap between forms fol.
by support run & quick squat.
finish.

Game - Rounders.

✓
A Working Basis for the High School
Dance Program

Source?
Martha B. Greene
Univ. of California

The rapid development of the dance program in high schools has given rise to a great deal of bewilderment on the part of teachers who have not had training in modern dance. But lack of dance skill should not deter the teacher from undertaking a dance program, if she is willing to study, analyze, and evaluate as she goes along.

There are certain basic educational concepts which must serve as guides in any experimentation that we, as teachers, make.

- (1) We are teaching individuals rather than subject-matter.
- (2) The student learns by doing.
- (3) In all teaching we must begin with the student where she is in experience. That is, the starting place for any class in dance should be a discussion that will bring to light the ideas of the students. Such a discussion will serve in two ways: (1) to give the teacher a picture of the meanings on which she is to build; (2) to make the students recognize their own individual needs with regard to ~~music~~ dance.

Whenever a student is faced with a new situation which she

must solve in terms of her past experience, her perceiving of this problem, purposing to do something about it, planning to do it, executing her plan and evaluating the results, constitutes a creative action. This concept of what is meant by creative is true no matter how simple the problem to be solved.

R. Dill
Health + Phys. Ed.



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